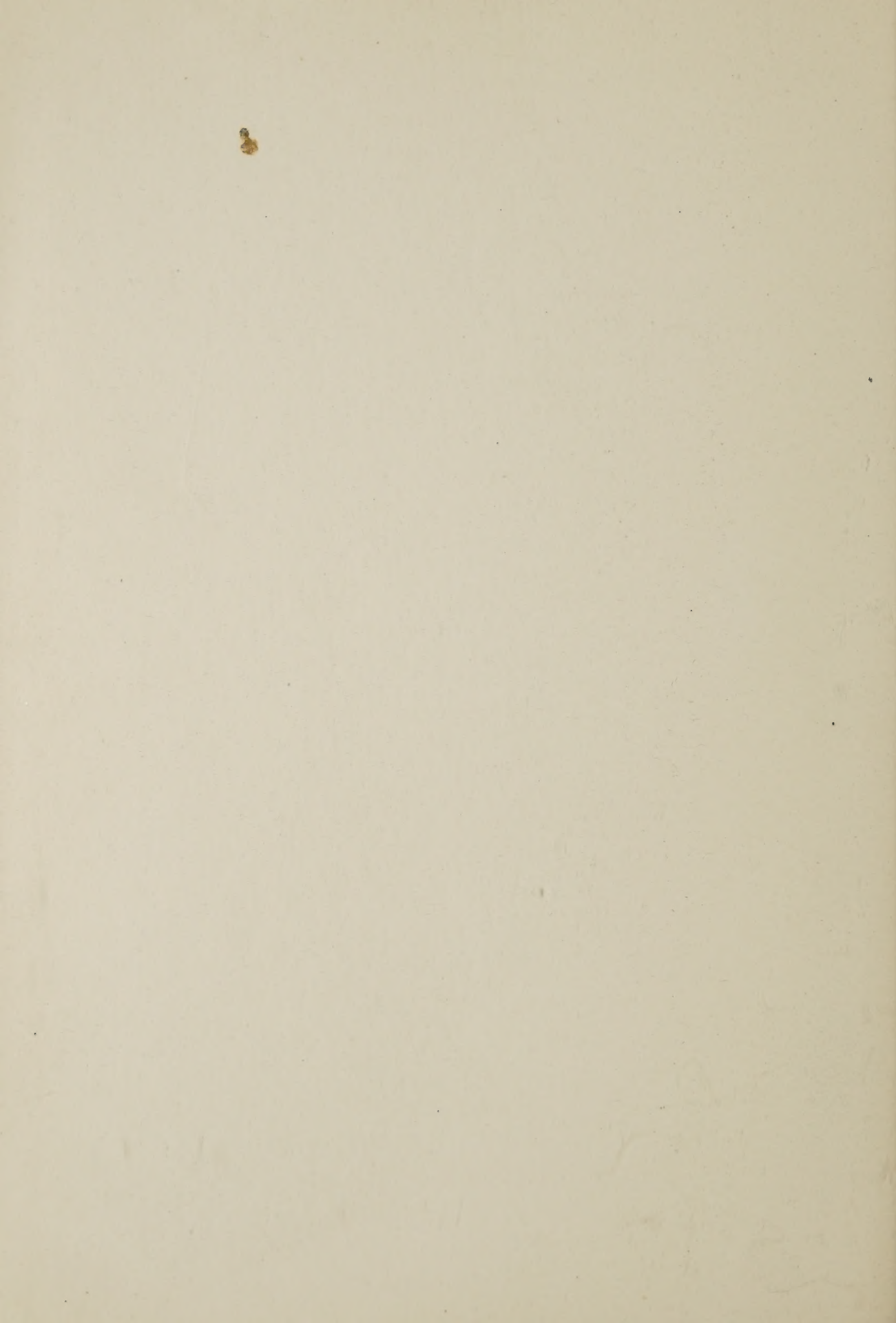


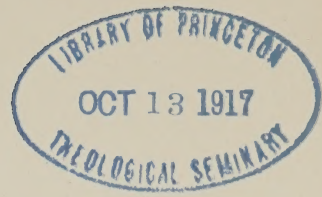
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Vol. X

No. 3

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✓  
Gilgamesh

THE EPIC OF GILGAMISH

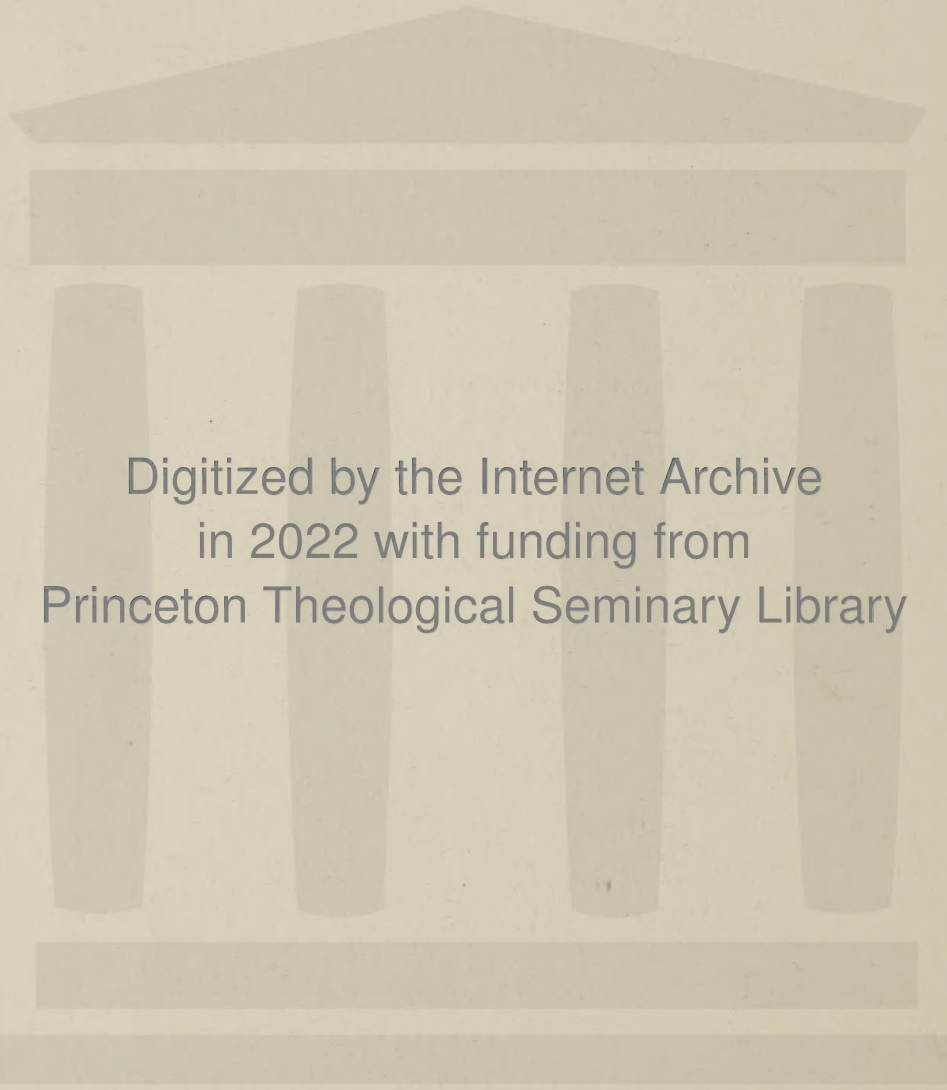
BY

STEPHEN LANGDON

PHILADELPHIA

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## INTRODUCTION

In the year 1914 the University Museum secured by purchase a large six column tablet nearly complete, carrying originally, according to the scribal note, 240 lines of text. The contents supply the South Babylonian version of the second book of the epic *ša nagba imuru*, "He who has seen all things," commonly referred to as the Epic of Gilgamish. The tablet is said to have been found at Senkere, ancient Larsa near Warka, modern Arabic name for and vulgar descendant of the ancient name Uruk, the Biblical Erech mentioned in Genesis x. 10. This fact makes the new text the more interesting since the legend of Gilgamish is said to have originated at Erech and the hero in fact figures as one of the prehistoric Sumerian rulers of that ancient city. The dynastic list preserved on a Nippur tablet<sup>1</sup> mentions him as the fifth king of a legendary line of rulers at Erech, who succeeded the dynasty of Kish, a city in North Babylonia near the more famous but more recent city Babylon. The list at Erech contains the names of two well known Sumerian deities, Lugalbanda<sup>2</sup> and Tammuz. The reign of the former is given at 1,200 years and that of Tammuz at 100 years. Gilgamish ruled 126 years. We have to do here with a confusion of myth and history in which the real facts are disengaged only by conjecture.

The prehistoric Sumerian dynasties were all transformed

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<sup>1</sup> Ni. 13981, published by DR. POEBEL in PBS. V, No. 2.

<sup>2</sup> The local Bêl of Erech and a bye-form of Enlil, the earth god. Here he is the consort of the mother goddess Ninsun.

into the realm of myth and legend. Nevertheless these rulers, although appearing in the pretentious nomenclature as gods, appear to have been real historic personages.<sup>1</sup> The name Gilgamish was originally written <sup>d</sup>*Gi-bil-aga-miš*, and means "The fire god (*Gibil*) is a commander," abbreviated to <sup>d</sup>*Gi-bil-ga-miš*, and <sup>d</sup>*Gi(š)-bil-ga-miš*, a form which by full labialization of *b* to *u* was finally contracted to <sup>d</sup>*Gi-il-ga-miš*.<sup>2</sup> Throughout the new text the name is written with the abbreviation <sup>d</sup>*Gi(š)*,<sup>3</sup> whereas the standard Assyrian text has consistently the writing <sup>d</sup>*GIŠ-TU<sup>4</sup>-BAR*. The latter method of writing the name is apparently cryptographic for <sup>d</sup>*Giš-bar-aga-(miš)*; the fire god *Gibil* has also the title *Giš-bar*.

A fragment of the South Babylonian version of the tenth book was published in 1902, a text from the period of Hammurapi, which showed that the Babylonian epic differed very much from the Assyrian in diction, but not in content. The new tablet, which belongs to the same period, also differs radically from the diction of the Ninevite text in the few lines where they duplicate each other. The first line of the new tablet corresponds to Tablet I, Col. V 25 of the Assyrian text,<sup>5</sup> where Gilgamish begins to relate his dreams to his mother Ninsun.

<sup>1</sup> Tammuz is probably a real personage, although *Dumu-zi*, his original name, is certainly later than the title *Ab-ú*, probably the oldest epithet of this deity, see *Tammuz and Ishtar*, p. 8. *Dumu-zi* I take to have been originally the name of a prehistoric ruler of Erech, identified with the primitive deity Abu.

<sup>2</sup> See *ibid.*, page 40.

<sup>3</sup> Also MEISSNER's early Babylonian duplicate of Book X has invariably the same writing, see DHORME, *Choix de Textes Religieux*, 298-303.

<sup>4</sup> Sign whose gunufied form is read *aga*.

<sup>5</sup> The standard text of the Assyrian version is by PROFESSOR PAUL HAUPT, *Das Babylonische Nimrodepos*, Leipzig, 1884.

<sup>6</sup> The name of the mother of Gilgamish has been erroneously read *ri-mat<sup>ilat</sup>Nin-lil*, or *Rimat-Bélu*, see DHORME 202, 37; 204, 30, etc. But DR. POEBEL, who also copied this text, has shown that *Nin-lil* is an erroneous reading for *Nin-sun*. For *Ninsun* as mother of Gilgamish see SBP. 153 n. 19 and R.A., IX 113 III 2. *Ri-mat<sup>ilat</sup>Nin-sun* should be rendered "The wild cow Ninsun."



The last line of Col. I corresponds to the Assyrian version Book I, Col. VI 29. From this point onward the new tablet takes up a hitherto unknown portion of the epic, henceforth to be assigned to the second book.<sup>1</sup>

At the end of Book I in the Assyrian text and at the end of Col. I of Book II in the new text, the situation in the legend is as follows. The harlot halts outside the city of Erech with the enamoured Enkidu, while she relates to him the two dreams of the king, Gilgamish. In these dreams which he has told to his mother he receives premonition concerning the advent of the satyr Enkidu, destined to join with him in the conquest of Elam.

Now the harlot urges Enkidu to enter the beautiful city, to clothe himself like other men and to learn the ways of civilization. When he enters he sees someone, whose name is broken away, eating bread and drinking milk, but the beautiful barbarian understands not. The harlot commands him to eat and drink also:

“It is the conformity of life,  
Of the conditions and fate of the Land.”

He rapidly learns the customs of men, becomes a shepherd and a mighty hunter. At last he comes to the notice of Gilgamish himself, who is shocked by the newly acquired manner of Enkidu.

“Oh harlot, take away the man,” says the lord of Erech. Once again the faithful woman instructs her heroic lover in the conventions of society, this time teaching him the importance of the family in Babylonian life, and obedience to the ruler. Now the people of Erech assemble about him admiring his

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<sup>1</sup> The fragments which have been assigned to Book II in the British Museum collections by HAUPT, JENSEN, DHORME and others belong to later tablets, probably III or IV.

godlike appearance. Gilgamish receives him and they dedicate their arms to heroic endeavor. At this point the epic brings in a new and powerful *motif*, the renunciation of woman's love in the presence of a great undertaking. Gilgamish is enamoured of the beautiful virgin goddess Išhara, and Enkidu, fearing the effeminate effects of his friend's attachment, prevents him forcibly from entering a house. A terrific combat between these heroes ensues,<sup>1</sup> in which Enkidu conquers, and in a magnanimous speech he reminds Gilgamish of his higher destiny.

In another unplaced fragment of the Assyrian text<sup>2</sup> Enkidu rejects his mistress also, apparently on his own initiative and for ascetic reasons. This fragment, heretofore assigned to the second book, probably belongs to Book III. The tablet of the Assyrian version which carries the portion related on the new tablet has not been found. Man redeemed from barbarism is the major theme of Book II.

The newly recovered section of the epic contains two legends which supplied the glyptic artists of Sumer and Accad with subjects for seals. Obverse III 28-32 describes Enkidu the slayer of lions and panthers. Seals in all periods frequently represent Enkidu in combat with a lion. The struggle between the two heroes, where Enkidu strives to rescue his friend from the fatal charms of Išhara, is probably depicted on seals also. On one of the seals published by WARD, *Seal Cylinders of Western Asia*, No. 459, a nude female stands beside the struggling heroes.<sup>3</sup> This scene not improbably illustrates the effort of Enkidu to rescue his friend from the goddess. In fact the satyr stands between Gilgamish and Išhara(?) on the seal.

<sup>1</sup> Rm. 289, latter part of Col. II (part of the Assyrian version) published in HAUPT, *ibid.*, 81-4 preserves a defective text of this part of the epic. This tablet has been erroneously assigned to Book IV, but it appears to be Book III.

<sup>2</sup> K. 2589 and duplicate (unnumbered) in HAUPT, *ibid.*, 16-19.

<sup>3</sup> See also WARD, No. 199.

## TRANSLITERATION AND TRANSLATION

- |   |  |
|---|--|
| <p>1. <i>it-bi-e-ma</i> <sup>ilu</sup><i>Gilgamiš šu-na-tam</i><br/> <i>i-ḫa-aš-šar.</i></p> <p>2. <i>iḫ-ḫa-kar-am</i><sup>1</sup> <i>a-na um-mi-šu</i></p> <p>3. <i>um-mi i-na ša-a-at mu-ši-ti-ia</i></p> <p>4. <i>ša-am-ḫa-ku-ma at-ta-na-al-la-ak</i></p> <p>5. <i>i-na bi-ri-it id-da-tim</i></p> <p>6. <i>ib-ba-šu-nim-ma ka-ka'</i><sup>2</sup> <i>ša-</i><br/> <i>ma-i</i></p> <p>7. <i>ki-?-?-rum</i><sup>3</sup> <i>ša a-nim im-ku-ut</i><br/> <i>a-na ši-ri-ia</i></p> <p>8. <i>áš-ši-šu-ma ik-ta-bi-it</i><sup>4</sup> <i>e-li-ia</i></p> <p>9. <i>ilam</i><sup>5</sup> <i>iš-šu-ma nu-uš-ša-šu</i><sup>6</sup> <i>u-ul</i><br/> <i>el-ti-i</i></p> <p>10. <i>ad-ki ma-tum ḫa-ḫi-ir</i><sup>7</sup> <i>e-li-šu</i></p> <p>11. <i>id-lu-tum ú-na-ša-ku ši-pi-šu</i></p> <p>12. <i>ú-um-mi-id-ma</i> <i>ḫu-ti</i></p> <p>13. <i>i-mi- du</i> <i>ia-ti</i></p> <p>14. <i>aš-ši- a-šu-ma at-ba-la-áš-šu a-na</i><br/> <i>ši-ri-ki</i></p> <p>15. <i>um-mi</i> <sup>ilu</sup><i>Gilgamiš mu-u-da-a-at</i><br/> <i>ka-la-ma</i></p> <p>16. <i>iḫ-ḫa-kar-am a-na</i> <sup>ilu</sup><i>Gilgamiš</i></p> | <p>1. Gilgamish arose interpreting dreams,</p> <p>2. addressing his mother.</p> <p>3. "My mother! during my night</p> <p>4. I, having become lusty, wandered about</p> <p>5. in the midst of omens.</p> <p>6. And there came out stars in the heavens,</p> <p>7. Like a . . . of heaven he fell upon me.</p> <p>8. I bore him but he was too heavy for me.</p> <p>9. He bore a net but I was not able to bear it.</p> <p>10. I summoned the land to assemble unto him,</p> <p>11. that heroes might kiss his feet.</p> <p>12. He stood up before me<sup>8</sup></p> <p>13. and they stood over against me.</p> <p>14. I lifted him and carried him away unto thee."</p> <p>15. The mother of Gilgamish she that knows all things,</p> <p>16. said unto Gilgamish:—</p> |
|---|--|

<sup>1</sup> Here this late text includes both variants *ḫašāru* and *ḫakāru*. The earlier texts have only the one or the other.

<sup>2</sup> For *kakabē*; *b* becomes *u* and then is reduced to the breathing.

<sup>3</sup> The variants have *kima kišri*; *ki-[ma]?-rum* is a possible reading. The standard Assyrian texts regard Enkidu as the subject.

<sup>4</sup> Var. *da-an*

<sup>5</sup> *ŠAM-KAK* = *ilu*, net. The variant has *ullaprid ki-is-su-šu*, "he shook his murderous weapon." For *kissu* see ZA. 9,220,4 = CT. 12,14b 36, *giš-kud* = *ki-is-su*.

<sup>6</sup> Var. *nussu* for *nuš-šu* = *nušša-šu*. The previous translations of this passage are erroneous.

<sup>7</sup> This is to my knowledge the first occurrence of the infinitive of this verb, *ḫaḫēru*, not *ḫašāru*.

<sup>8</sup> Literally "he attained my front."



## COL. II

- |   |  |
|---|--|
| 1. <i>aš-šum uš-[ta-] ma-ḥa-ru it-ti-ka.</i>                        | 1. that he may join with thee in endeavor."                  |
| 2. <sup>iu</sup> <i>Gilgamish šu-na-tam i-ḫa-šar</i>                | 2. (Thus) Gilgamish solves (his) dream.                      |
| 3. <sup>iu</sup> <i>En-ki-[dû w]a?-ši-ib ma-ḥar ḥa-ri-im-tim</i>    | 3. Enkidu sitting before the hierodule                       |
| 4. <i>UR [ ]-ḥa-mu DI-?-al-lu-un</i>                                | 4.   |
| 5. [ ] <i>im-ta-ši a-šar i-wa-al-du</i>                             | 5. [ ] forgot where he was born.                             |
| 6. <i>ûmê 6<sup>1</sup> û 7 mu-ši- a-tim</i>                        | 6. Six days and seven nights                                 |
| 7. <sup>iu</sup> <i>En-ki-dû te-bi- i-ma</i>                        | 7. came forth Enkidu   |
| 8. <i>ša-[am-ka-ta] ir- ḫi</i>                                      | 8. and cohabited with the courtesan.                         |
| 9. <i>ḥa-[ri-im-tu ḫa-a]-ša i-ḫu-ša-am-ma</i>                       | 9. The hierodule opened her mouth                            |
| 10. <i>iḫ-ḫa-[kar-am] a-na <sup>iu</sup>En-ki-dû<sup>2</sup></i>    | 10. speaking unto Enkidu.                                    |
| 11. <i>a-na-ṭal-ka <sup>d</sup>En-ki-dû ki-ma ili ta-ba-aš-ši</i>   | 11. "I behold thee Enkidu; like a god thou art.              |
| 12. <i>am-mi-nim it-ti na-ma-aš-te-e<sup>3</sup></i>                | 12. Why with the animals                                     |
| 13. <i>ta-at-ta-[na-al-]la -ak ši-ra-am</i>                         | 13. wanderest thou on the plain?                             |
| 14. <i>al-kam lu-ūr-dī- ka</i>                                      | 14. Come! I will lead thee                                   |
| 15. <i>a-na libbi Uruk-(ki) ri-bi-tim</i>                           | 15. into the midst of Erech of the wide places,              |
| 16. <i>a-na biti [el-]lim mu-ša-bi ša A-nim</i>                     | 16. even unto the holy house, dwelling place of Anu.         |
| 17. <sup>d</sup> <i>En-ki-dû ti-bi lu-ru-ka</i>                     | 17. Oh Enkidu, arise, I will conduct thee                    |
| 18. <i>a-na É-[an-n]a mu-ša-bi ša A-nim</i>                         | 18. unto Eanna dwelling place of Anu,                        |
| 19. <i>a-šar [<sup>iu</sup>Gilgamiš] it-[.....] ne-ḫi-ši-tim(?)</i> | 19. where Gilgamish [ <i>oppresses</i> ] the souls of men(?) |
| 20. <i>û at-[ ]-di [ ]- ma</i>                                      | 20. And as I.....  |
| 21. <i>ta-[ ] ra-ma-an- ka</i>                                      | 21. thou shalt..... thyself.                                 |

<sup>1</sup> Restored from Tab. I Col. IV 21.

<sup>2</sup> Cf. DHORME *Choix de Textes Religieux* 198, 33.

<sup>3</sup> *namaštû* a late form which has followed the analogy of *reštû* in assuming the feminine *t* as part of the root. The long *û* is due to analogy with *namaššû* a Sumerian loan-word with nisbe ending.

- |   |   |
|---|---|
| 22. <i>al-ka ti-ba i-[na] ga-ag-ga-ri</i>                 | 22. Come thou, arise from the ground                      |
| 23. <i>ma-a-a<sup>1</sup> -ak ri-i-im</i>                 | 23. unto the place yonder (?) of the shepherd."           |
| 24. <i>iš-me a-wa-a<sup>2</sup>-za im-ta-gár ga-ba-ša</i> | 24. He heard her speak and accepted her words with favor. |
| 25. <i>mi-il-kum ša sinništi</i>                          | 25. The advice of the woman                               |
| 26. <i>im-ta-[ku]-ut a-na libbi-šu</i>                    | 26. fell upon his heart.                                  |
| 27. <i>iš-ḫu-ut li-ib-ša-am</i>                           | 27. She tore off one garment                              |
| 28. <i>iš-ti-nam [ú]-la-ab-bi-iš-šu</i>                   | 28. and clothed him with it.                              |
| 29. <i>li-ib- [ša-am] ša-ni-a-am</i>                      | 29. With a second garment                                 |
| 30. <i>ši-i it-ta-al-ba-áš</i>                            | 30. she clothed herself.                                  |
| 31. <i>ša-ab-ta-at ga-a<sup>2</sup>- zu</i>               | 31. She clasped his hand,                                 |
| 32. <i>ki-ma ? i-ri-id-di-šu</i>                          | 32. guiding him like.....                                 |
| 33. <i>a-na gu-u<sup>2</sup>-ri ša ri-i-im</i>            | 33. unto the mighty presence of the shepherd,             |
| 34. <i>a-š[ar ] tar-ba-ši-im</i>                          | 34. unto the place of the..... of the sheepfolds.         |
| 35. <i>i-na [ ]-ḫu-ru ri-ia-ú<sup>2</sup></i>             | 35. In..... to shepherd                                   |
| 36. ....  | 36. ....  |

(About two lines broken away.)

### COL. III

- |   |                                 |
|---|---------------------------------|
| 1. <i>ši-i<sup>2</sup>-ba ša na-ma-áš-te-e</i>                        | 1. Milk of the cattle           |
| 2. <i>i-te-en- ni- ik</i>   | 2. he drank.                    |
| 3. <i>a-ka-lam iš-ku-nu ma-ḫar-šu</i>                                 | 3. Food they placed before him. |
| 4. <i>i<sup>2</sup>-te-ik-ma i-na -at-<sup>3</sup>tal<sup>3</sup></i> | 4. He broke bread <sup>4</sup>  |
| 5. <i>ù i<sup>2</sup>-ḫa-al-la- as</i>                                | 5. gazing and looking.          |
| 6. <i>u-ul i-di <sup>d</sup>En-ki- dū</i>                             | 6. But Enkidu understood not.   |
| 7. <i>aklam a-na a-ka-lim</i>   | 7. Bread to eat,                |
| 8. <i>šikaram a-na ša-te-e-im</i>                                     | 8. beer to drink,               |
| 9. <i>la-a lum-mu- ud</i>   | 9. he had not been taught.      |

<sup>1</sup> Room for a small sign only, perhaps *A*; *māiāk*? For *māka*, there, see BEHRENS, LSS. II page I and index.

<sup>2</sup> Infinitive "to shepherd"; see also POEBEL, PBS. V 106 I, *ri-ia-ú*, *ri-te-ia-ú*.

<sup>3</sup> The text has clearly *AD-RI*.

<sup>4</sup> *ḫatāku* has apparently the same sense originally as *batāku*, although the one forms its preterite *iptik* and the other *ibiuk*. Cf. also *maḫāšu* break, hammer and construct.

- |   |   |
|---|---|
| 10. <i>ba-ri-im-tum pi-ša i-pu-ša-am-</i><br><i>ma</i>      | 10. The hierodule opened her mouth                                |
| 11. <i>iṭ-za-kar-am a-na</i> <sup>ilu</sup> <i>En-ki-dû</i> | 11. and said unto Enkidu:—  |
| 12. <i>a-ku-ul ak-lam</i> <sup>d</sup> <i>En-ki-dû</i>      | 12. "Eat bread, oh Enkidu!  |
| 13. <i>zi-ma-at ba-la-ti-im</i>                             | 13. It is the conformity of life,                                 |
| 14. <i>bi-ši-ti ši-im-ti ma-ti</i>                          | 14. of the conditions and the fate of<br>the land."               |
| 15. <i>i-ku-ul a-ak-lam</i> <sup>ilu</sup> <i>En-ki-dû</i>  | 15. Enkidu ate bread,   |
| 16. <i>a-di ši-bi-e-šu</i>                                  | 16. until he was satiated.  |
| 17. <i>šikaram iš-ti-a-am</i>                               | 17. Beer he drank   |
| 18. 7 <i>aš-ša-am-mi-im</i> <sup>1</sup>                    | 18. seven <i>times</i> (?).                                       |
| 19. <i>it-tap-šar kab-ta-tum i-na-an-gu</i>                 | 19. His thoughts became unbounded<br>and he shouted loudly.       |
| 20. <i>i-li-iš libba-šu-ma</i>                              | 20. His heart became joyful,                                      |
| 21. <i>pa-nu-šu [it]ta(?)b-ir -ru</i> <sup>2</sup>          | 21. and his face glowed.  |
| 22. <i>ul-tap-pi-it [ . . . . . ]-i</i>                     | 22. He stroked . . . . .  |
| 23. <i>šu-ḥu-ra-am pa-ga-ar-šu</i>                          | 23. <i>the hair of the head</i> . <sup>3</sup> His body           |
| 24. <i>ša-am-nam ip-ta-ša-áš-ma</i>                         | 24. with oil he anointed.   |
| 25. <i>a-we-li-iš i-mē</i>                                  | 25. He became like a man.   |
| 26. <i>il-ba-áš li-ib-ša-am</i>                             | 26. He attired himself with clothes                               |
| 27. <i>ki-ma mu-ti i-ba-áš-ši</i>                           | 27. even as does a husband.                                       |
| 28. <i>il-ki ka-ak-ka-šu</i>                                | 28. He seized his weapon,   |
| 29. <i>la-bi ú gi-ir-ri</i>                                 | 29. which the panther and lion                                    |
| 30. <i>iš-sa-ak-pu šab-[ši]-eš mu-ši-a-ti</i>               | 30. falls in the night time cruelly.                              |
| 31. <i>ut-tap -pi-iš šib-ba-ri</i> <sup>4</sup>             | 31. He captured the wild mountain<br>goats.                       |
| 32. <i>la-bi uk-t[a ]-ši-id</i>                             | 32. The panther he conquered.                                     |
| 33. <i>it-ti immer na-ki-[e?] ra-bu-tum</i>                 | 33. Among the great <i>sheep</i> for <i>sacri-</i><br><i>fice</i> |
| 34. <sup>ilu</sup> <i>En-ki-dû ma-aš-ša-ar-šu-nu</i>        | 34. Enkidu was their guard.                                       |
| 35. <i>a-we-lum wa-ru-um</i>                                | 35. A man, a leader,  |
| 36. <i>iš-[te]-en id-lum</i>                                | 36. A hero.   |
| 37. <i>a-na[ . . . . . ] ul-za-ak-ki-ir</i>                 | 37. Unto . . . . . he elevated<br>. . . . .                       |

(About five lines broken away.)

<sup>1</sup> Or *aṣṣammim*? The word is probably an adverb; hardly a word for cup, mug (??).

<sup>2</sup> *it* is uncertain and *ta* more likely than *uš*. One expects *ittabriru*. Cf. *muttabriru*, CT. 17, 15, 2; *littatabrar*, EBELING, KTA. 69, 4.

<sup>3</sup> The passage is obscure. Here *šuburu* is taken as a loan-word from *suḡur* = *ḫimnatu*, hair of the head. The infinitive II<sup>1</sup> of *saḫāru* is philologically possible.

<sup>4</sup> For *šapparu*. Text and interpretation uncertain. *uṭtappiš* II<sup>2</sup> from *tapāšu*, Hebrew *tāpaš*, seize.





- |  |   |
|--|---|
| 19. <i>a-na šarri Unuk-(ki) ri-bi-tim</i>                          | 19. For the king of Erech of the wide places        |
| 20. <i>pi-ti pu-uk epši<sup>1</sup> a-na ha-a-a-ri</i>             | 20. open, addressing thy speech as unto a husband.  |
| 21. <i>a-na <sup>iu</sup>Gilgamiš šarri ša Unuk-(ki) ri-bi-tim</i> | 21. Unto Gilgamish king of Erech of the wide places |
| 22. <i>pi-ti pu-uk epši<sup>1</sup></i>                            | 22. open, addressing thy speech                     |
| 23. <i>a-na ha-a-a-ri</i>  | 23. as unto a husband.                              |
| 24. <i>áš-ša-at ši-ma-tim i-ra-aḫ-bi</i>                           | 24. He cohabits with the wife decreed for him,      |
| 25. <i>šu-u pa-na-nu-um-ma</i>                                     | 25. even he formerly.                               |
| 26. <i>mu-uk wa-ar-ka-nu</i>                                       | 26. But henceforth                                  |
| 27. <i>i-na mi-il-ki ša ili ga-bi-ma</i>                           | 27. in the counsel which god has spoken,            |
| 28. <i>i-na bi-ti-iḫ a-pu-un-na-ti-šu<sup>2</sup></i>              | 28. in the work of his presence                     |
| 29. <i>ši- ma- aḫ- zum</i>   | 29. shall be his fate."                             |
| 30. <i>a-na zi-ik-ri id-li-im</i>                                  | 30. At the mention of the hero                      |
| 31. <i>i-ri-ku pa-nu-šu</i>  | 31. his face became pale.                           |

## REVERSE II

.....  
 (About five lines broken away.)

- |   |   |
|---|---|
| 1. <i>i-il-la-ak- .....</i>   | 1. going.....   |
| 2. <i>ù ša-am-ka-at[ ]ar-ki-šu</i>  | 2. and the harlot.....after him.                          |
| 3. <i>i- ru- ub-ma<sup>3</sup> a-na<sup>4</sup> libbi Uruk-(ki) ri-bi-tim</i> | 3. He entered into the midst of Erech of the wide places. |
| 4. <i>iḫ-bur um-ma-nu-um i-na ši-ri-šu</i>                                    | 4. The artisans gathered about him.                       |
| 5. <i>iḫ-zi-za-am-ma i-na zu-ki-im</i>  | 5. And as he stood in the street                          |
| 6. <i>ša Unuk-(ki) ri-bi-tim</i>  | 6. of Erech of the wide places,                           |
| 7. <i>pa-aḫ-ra-a-ma ni-šu</i>   | 7. the people assembled                                   |

<sup>1</sup> KAK-ši.

<sup>2</sup> Literally nostrils. *piḫ apunnati-šu*, work done in his presence(?). The meaning of the ideom is uncertain.

<sup>3</sup> Text ZU!

<sup>4</sup> Text has erroneous form.



- |  |   |
|--|---|
| 4. <i>i-ḥa-an-ni-ib</i> [ <i>pi-ir-ta-šu</i> ?]                        | 4. his hair growing thickly like the corn.      |
| 5. <i>it-bi-ma</i> . . . . .   | 5. He came forth. . . . .                       |
| 6. <i>a-na pa-ni- šu</i>   | 6. into his presence.                           |
| 7. <i>it-tam-ḥa-ru i-na ri-bi-tu ma-ti</i>                             | 7. They met in the wide park of the land.       |
| 8. <sup>iiu</sup> <i>En-ki-dû ba-ba-am ip-ta-ri-ik</i>                 | 8. Enkidu held fast the door                    |
| 9. <i>i-na ši-pi-šu</i>  | 9. with his foot,                               |
| 10. <sup>iiu</sup> <i>Gilgamiš e-ri-ba-am u-ul id-di-</i><br><i>in</i> | 10. and permitted not Gilgamiš to enter.        |
| 11. <i>iš-ša-ab-tu-ma ki-ma li-i-im</i>                                | 11. They grappled with each other               |
| 12. <i>i- lu- du<sup>1</sup></i>                                       | 12. goring like an ox.                          |
| 13. <i>zi-ip-ḥa-am 'i-bu- tu</i>                                       | 13. The threshold they destroyed.               |
| 14. <i>i-ga-rum ir-tu-tû<sup>2</sup></i>                               | 14. The wall they demolished.                   |
| 15. <sup>iiu</sup> <i>Gilgamiš û</i> <sup>iiu</sup> <i>En-ki- dû</i>   | 15. Gilgamiš and Enkidu                         |
| 16. <i>iš-ša-ab-tu-û- ma</i>   | 16. grappled with each other,                   |
| 17. <i>ki-ma li-i-im i-lu-du</i>                                       | 17. goring like an ox.                          |
| 18. <i>zi-ip-ḥa-am 'i-bu- tu</i>                                       | 18. The threshold they destroyed.               |
| 19. <i>i-ga-rum ir-tu-tû</i>   | 19. The wall they demolished.                   |
| 20. <i>ik-mi-is-ma</i> <sup>iiu</sup> <i>Gilgamiš</i>                  | 20. Gilgamiš bowed                              |
| 21. <i>i-na ga-ga-ag-ga-ri ši-ip-šu</i>                                | 21. to the ground at his feet                   |
| 22. <i>ip-ši-ib<sup>3</sup> uš-ša-šu- ma</i>                           | 22. and his javelin reposed.                    |
| 23. <i>i-ni-'i i-ra-aṣ-ṣu</i>  | 23. He turned back his breast.                  |
| 24. <i>iš-tu i-ra-ṣu i-ni-ḥu<sup>4</sup></i>                           | 24. After he had turned back his breast,        |
| 25. <sup>iiu</sup> <i>En-ki-dû a-na ša-ši-im</i>                       | 25. Enkidu unto that one                        |
| 26. <i>iṣ-ṣa-kar-am a-na</i> <sup>iiu</sup> <i>Gilgamiš</i>            | 26. spoke, even unto Gilgamiš.                  |
| 27. <i>ki-ma iš-te-en-ma um-ma-ka</i>                                  | 27. "Even as one <sup>5</sup> did thy mother    |
| 28. <i>û- li- id- ka</i>   | 28. bear thee,                                  |
| 29. <i>ri-im-tum ša ṣu- ḥu-ri</i>                                      | 29. she the wild cow of the cattle stalls,      |
| 30. <sup>iiu</sup> <i>Nin- sun- na</i>                                 | 30. Ninsunna,                                   |
| 31. <i>ul-lu e-li mu-ti ri-eš-su</i>                                   | 31. whose head she exalted more than a husband. |

<sup>1</sup> The verb *la'ātu*, to pierce, devour, forms its preterite *ilut*; see VAB. IV 216, 1. The present tense which occurs here has *ilut* also.

<sup>2</sup> Note *BUL(tu-ku)*=*ratātu* (falsely entered in MEISSNER, SAI. 7993), and *irattutu* in ZIMMERN, *Sburpu*, Index.

<sup>3</sup> For *ipšab*.

<sup>4</sup> Sic! *ḥu* reduced to the breathing 'u; read *i-ni-'u*.

<sup>5</sup> I. e., an ordinary man.

32. <i>šar-ru-tam</i>	<i>ša ni-ši</i>	32. Royal power over the people
33. <i>i-ši-im-kum</i>	<sup>iu</sup> <i>En-lil</i>	33. Enlil has decreed for thee."

---

<i>duppu</i>	2 <i>kam-ma</i>	Second tablet.
<i>šu-tu-ur e-li</i> . . . . .		Written upon . . . . .
4 <i>šu-ši</i> <sup>1</sup>		240 (lines).

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<sup>1</sup> The tablet is reckoned at forty lines in each column.

## INDEX TO PARTS 2 AND 3

- A.
- Adab, city, 123, 23.  
*addi*, wailing, 117, 31; 137, 22; 161, 12.  
*aḥu*, brother, 212, 36.  
 Aja, goddess, 198, 9.  
*al* (*giš*), *al-gar* (*giš*), a musical instrument, 187-191. See also No. 20 Rev. 7-12. *al-bi*, compound verb, 189 n. 6. In Ni. 8164 (unpublished) *al-gar*, *al-gar-balag* in list with (*giš*)-*á-lá*, also an instrument of music.  
*alad*, protecting genius, 154, 18.  
*ameliš*, like a man, 215, 25.  
 Amurrû, god. Psalm to, 118; 119.  
*angubba*, sentinel, 180, 14.  
 Anu, god. 116, 18:26ff. 131, 8; 165, 9; 180, 20.  
 Anunnaki, gods, 114, 17:21; 116, 25; 116 n. 7; 128, 13; 135, 31; 189, 21.  
 Anunit, goddess, 158, 12; 166, 2.  
*aḫunnatu*, nostrils. *ḫitiḫ aḫunnāti*, 217, 28.  
*aššammim* (?), 215, 18.  
 Arallû, 132, 26; 134, 7.  
*arāmu*, cover, 198 n. 2.  
*arāku*, be pale, Prt. *iriku*, 217, 31.  
*arḫiš*, quickly, 199, 28.  
 Aruru, goddess. Lamentation to, 115. Sister of Enlil, 115, 2; 171, 29; 190, 25. Other references, 116, 13:15:18; 117, 34f.  
 Asarludug, god, 163, 8; 170, 4.
- Aš-im-ur, title of Moon-god, 136, 12.  
*āš* omitted, No. 19, 2.  
*aš-me*, disk, 133, 38.  
 Ašširgi, god, No. 22, Rev. 7.  
 Azagsud, goddess, 196, 30:33; 197, 38.
- B.
- Babbar, god, 116, 24; 139, 43; 147, 21; 148, 3; 152.  
 Babylon, city, 158, 14; 160, 6; 163, 8; 166, 4:11.  
*badara*, see 200 n. 2. *badarani*, a weapon, 133, 36.  
*balag*, lyre, 138, 52.  
*bansur*, table; title of a goddess, 175, 3.  
 Bau, goddess, 179, 2; 181, 30; 182, 32; 141, 7:10.  
*bišitu*, condition, 215, 14.  
*bi'u*, cavern, 196, 29.  
*bulukku*, crab, 174, 5.  
*burgul*, engraver, 185, 8.
- C.
- Cutha, city. Center of the cult of Nergal, 167, 15.
- D.
- Dada, god, 192, 6.  
 Dagan, West Semitic god, 149, 21.  
 Damu, title of Tammuz, 176, 7.  
 Deification of kings, 106-9; 127 n. 1.  
*dēpu*, shatter, 195 n. 16.

- DI-BAL, ideogram in incantations, 194, 10.  
 Dilbat, city, 167, 16.  
 Dilmun, land and city, 112, 2:4.  
*dimgul*, *dimdul*, master workman, 150.  
*dingir-gal-gal-e-ne*, the great gods, the Anunnaki, 114, 21:125; 149, 19.  
 dumu-anna, daughter of heaven, title of Bau, 179, 5; 181, 28; 184, 28.  
*dumu-sag*, title of Tašmet, 163, 12.  
 Dungi, king of Ur, liturgy to, 136.  
*dupšakku*, trencher basket, 216, 17.  
 Duranki, epithet for Nippur, 122, 18; 180, 11.
- E.
- E-anna, temple in Erech, 123, 30; 125; 148, 12; 213, 18.  
 E-babbar, temple of the sun god, 152; 158, 11; 166, 1. Perhaps read E-barra.  
 E-daranna, temple of Enki in Babylon, 169, 25; 170, 29. See BL. 133.  
*edēlu* = *edēru*, be gloomy, 216, 10.  
*é-dub*, house of learning, 117, 39.  
*é-gal*, palace, No. 19, Rev. 3; 115, 11; 131, 7; 134, 22; 158, 9.  
*é-gíg* = *kiššu*, 191, 11.  
 E-ibe-Anu, temple in Dilbat, 167, 16.  
 E-kinammaka, temple, 115, 10.  
 E-kišibba, temple in Kish, 166, 13.  
 E-kur, temple, 180, 12; 183, 23; 190, 7; 146, 9; 147, 17; 158, 8; 160, 4; 166, 17; 169, 23.  
 Emaḥ, Ešmaḥ, ritual house of the water cult of Marduk, 163, 7; 115, 4.  
 E-malga-sud, temple, 181, 24; 141, 3.  
 E-meteg, daughter of Ninkasi, 144.  
 E-mete-ursag, temple in Kish, 166, 13.  
 E-namtila, temple, 160, 4; 169, 24.  
*en-a-nu-un*, *en-á-nun*, title of In-nini and Gula, 173, 2.  
 Enbilulu, title of Marduk, 170, 5.  
 E-ninnū, temple, 181, 22.  
*EN-HUL-tim-mu*, 194 n. 2.  
*EN-KA-KA*, *bēl dabābi*, 194, 2.  
 Enki, god. Hymn to, No. 20, 113, 7; 114, 10; 116, 21; 122, 7; 149, 16.  
 Enkidu, satyr, 213, 3:7:10:11; 214, 6; 215, 11:12:15:34; 216, 13; 219, 8:15:25; 131, 11; 134, 16; 178, 13.  
 Enlil, god. Liturgy to, 155-184. Regarded as god of light, 157, 1 ff. 158, 3 f. Other references, 114, 19; 115, 2; 116, 19; 131, 6; 136, 5; 139, 40; 149, 22; 146, 3:7:14; 189, 11:19; 220, 33.  
 Enul, god, 149, 16.  
 Enzu, god, 139, 41; 146, 3.  
*epšānu*, deeds, 218, 18.  
*epū*, be dark, I<sup>2</sup> *iēpū*, 196, 29.  
 Erech, city, 125; 149, 13. Erech *ribītim*, 212, 28; 213, 15; 217, 19:21; 217, 3:6.  
 eri-azag, holy city, Isin, 141, 8.  
*erida*, title, 175, 1.  
 Eridu, city, 113, 20; 136, 13.  
 Erishkigal, goddess, 131, 10; 134, 11.  
*eršagtugmal*, penitential psalm, 118.  
 E-sagila, temple, 152.  
 E-sakudkalamma, temple, 166, 10; 169 n. 4.  
*ešendili*, a title, 177, 10.

*eškar*, fixed tax, 188, 9.  
*eš-lal*, a sacred place, 161, 14.  
 E-temen-anki, temple, 169, 25.  
 E-turkalamma, temple, 166, 14.  
 Euphrates, river, 183, 12; 183, 20.  
 E-zida, temple, 166, 12.  
 Ezina, grain goddess, 174, 9.  
 Ezira, reading of the divine name  
*KA-DI*, 177, 11.

## F.

Fara, modern Arabic name for the  
 site of Isin (?), 177 n. 4.

## G.

*GAB*, baked bread, 200, 33.  
*GAB-LAL*, a cake made with honey,  
 195, 22; 200, 35.  
*GAR-šunu* = *epišān-šunu*, 198, 13.  
*gašan-gula*, title of Ninâ, 119 n. 2.  
*gepar*, dark chamber, 123, 30f., 148,  
 10; 161, 18.  
 Gibil, god, 197, 3.  
*gî-gâl* (*giš*), interlude, 151 n. 1; 182,  
 33.  
*gigunna*, 114, 23.  
 Gilgamish, king of Erech, 207; 211,  
 1:15f. 212, 17:37; 213, 2; 217,  
 21; 218, 9:20:24:29 and below  
 2; 219, 10:15:20:26. Deriva-  
 tion of name, 208. See also No.  
 16 Rev. II 15; 197, 42; 124f.  
*gilsa*, a sacred relic, 132, 22.  
 Girra, *Irra*, god, 174, 7; 177, 12.  
*girru*, lion, 215, 29.  
 Girsu, city, 181, 23.  
 Guanna, deity, No. 16 Rev. II 18.  
 Guedin, province, 129, 28.  
 Gunura, goddess of healing, 176, 6.  
*gupru*, mighty, 214, 33.  
 Gutium, land, 120ff.

## H.

Hallab, city, 125; 141.  
*hanābu*, grow thickly, Prs. *iḥannib*,  
 219, 4.  
*ḥapāpu*, embrace, 212, 34.  
*ḥaššinu*, axe, 212, 29:31.  
*ḥarbatu*, waste place, 200, 39.  
 Harsagkalamma, temple, 166, 14.  
 Hubur, mythical river, 197, 42.  
*ḥūlu*, a bird, 199, 31.  
*ḥūku*, a bird, 199, 31.

## I.

Ibi-Sin, king of Ur, 151 n. 2.  
*ibsi*, liturgical expression, 120, 5.  
 Igigi, heaven spirits, 116 n. 6.  
*IGI-NAGIN-NA*, 194, 11.  
*imib*, weapon, 131, 8. *mi-ib*, *ibid.*  
 n. 3.  
*imin*, seven. Seven lands, 130, 35;  
 seventh day, 134, 18.  
 Immer, god, 177, 8.  
 Indag, god, consort of Gula, 173, 3.  
 Innini, goddess, 123. Liturgy to,  
 184; 123, 29. Consort of  
 Shamash, 148, 4. Other refer-  
 ences, 154, 21.  
*iššur šamê*, unclean birds, 195 n.  
 10.  
 Išhara, goddess, 218, 22.  
 Isin, city, 122, 15; 176, 4.  
 Ishme-Dagan, 178ff. Son of Enlil,  
 181, 29; 182, 32. Liturgy to,  
 143.

## K.

*KA-DIB-BI*, *šibit pî*, 194, 10.  
*KAK-DIG*, a weapon, 130, 4.  
*kakkitu* (?), weapon. Pl. *kakkiatum*,  
 218, 16.  
*KAK-SIR*, a weapon (?), 130, 4.

*kalama*, the Land, Sumer, 138, 25;  
141, 5; 147, 22; 150, 4; 154,  
17; 177, 9.  
*kanami* = *kalama*, land, 120, 8.  
*KA+NE*, a new ideograph, 153 n.  
10.  
*kasû*, bind. I<sup>2</sup> *liktisu*, 198, 20.  
Kenurra, chapel of Ninlil, 114, 22;  
123, 20; 160, 4; 166, 18; 166,  
8; 169, 24.  
Keš, city, 115, 11; 123, 22.  
*kešda-aṣag*, a relic, 132, 27.  
*ki*, *kin* for *gim* = *kima*, 120, 6.  
*KI-AG-MAL*, *râmu*, 194 n. 4.  
Kidurkazal, daughter of Ninkasi,  
145.  
*ki-malla*, to bend. *tig-ṣu ki-ma-al-la*  
*nu-gi-gi*, "Thy neck wearies  
not in bending," 168, 2. [Cor-  
rect the translation.]  
*ki-in-gin*, *ki-en-gin*, Sumer, 115, 24;  
134, 19; 189, 17.  
*KI-SAR*, *kaḳḳara tašabbiṭ*, 199, 29.  
Kish, city, 129, 30; 166, 12. *é kiš-*  
*(ki)-šû*, so read, No. 5 Obv. 8.  
Kullab, city, 149, 14; 173, 1.  
*kunin*, *gunin*, reed basket, 150 n. 3.  
*kurgal*, "great mountain," title of  
Sumer, 114, 11. Of Enlil, 114,  
19; 182, 5.  
*KURUN-NA*, (*amelu*), 196, 34.  
*KUŠ-KU-MAL*, 194, 11.

## L.

*la'ātu*, gore. Prt. *ilûdu*, 219, 12:17.  
*labu*, panther, 215, 29:32.  
Lagash, city, 181, 23:26.  
*Laḥama*, goddess of Chaos, 113, 5.  
Laws, promulgated by Dungi, 138,  
31.  
Libit-Ishtar, king, 141.  
*libšu*, garment, 214, 27:29; 215, 26.

Ligirsig, a god, 113, 3.  
*lilaṣag*, epithet of a deified king,  
141, 1.  
Lillaenna, goddess, 192, 5.  
*limēnu*, be evil. II<sup>1</sup> *ulammenu-inni*,  
197, 7.  
Lugal-diġ, god, 197, 5.  
*lu'ātu*, pollution, 195, 19.

## M.

Magan, land, 112, 2:5.  
*maiālu*, couch, 218, 22.  
*malāšu*, shear, 195, 20.  
Mamit, 200, 41.  
*mandatu*, form, 195, 21.  
*mal-gar (gi)*, a musical instrument,  
191, 10.  
*mangu*, disease, 195, 19.  
Marduk, god, 151.  
*markasu*, leader, 150.  
*masû*, seize, 195 n. 5.  
*mašû*, to forget, 216, 7.  
Me-azag, daughter of Ninkasi, 144.  
*mehru*, fellow, 218, 21.  
Meḥuš, daughter of Ninkasi, 144.  
Meluḥḥa, land, 112, 6.  
Meslam, temple in Cutha, 167, 15.  
*mesû*, a tree, 159, 23.  
*muk*, now, but now, 217, 26.  
Mulgenna, Saturn, 137, 18.  
Mulmul, gods, 142.

## N.

*nâdu*, water bottle, 198, 17.  
*nadîtu*, temple devotee, 188, 7.  
*nagû*, shout. Prs. *inangu*, 215, 19.  
*nâku*, embrace, 218, 26.  
*namaštû*, cattle, etc., 213, 12:17; 214,  
1; 219, 14.  
Namtar, god, 197, 3; 132, 24.  
Nanâ, goddess, 192, 7.



Nannar, god, 115, 12; 116, 23; 133, 38; 137, 11; 150, 2.  
 Nergal, god, 131, 6.  
 Nidaba, goddess, 191.  
*ni-gál*, cattle, 121, 6.  
*nimir*=*ligir*, 174, 4.  
*ninda*, linear measure, 133, 41.  
 Ningal, goddess, No. 19, 5; 148, 3; 151, 3.  
 Ningišzida, god, 133, 34.  
 Nin-isinna, goddess, 122, 16; 191, 15.  
 Ninkasi, goddess, 144.  
 Ninki, goddess, 149, 16.  
 Ninlil, goddess, 116, 20; 123, 20; 137, 12; 146, 14.  
 Ninmada, daughter of Ninkasi, 144.  
 Ninmaḥ, goddess, 116, 22.  
 Ninmenna, epithet of Damgalnunna, 190, 27.  
 Ninsun, goddess, 219, 30; 208 n. 6; 129; 131, 16 (?).  
 Nintudri, goddess, 123, 26. Nintudra, 137, 16. Creatress of man and woman, 192.  
 Ninul, goddess, 149, 16.  
 Ninurašâ, god, 191, 12; 146, 12.  
 Ninzuanna, goddess, 122, 13.  
 Nippur, city, 112, 8; 122, 18:19; 160, 3; 169, 21; 180, 11; 149, 18; 158, 7; 165, 16.  
*NI-SUR (amelu)*, 196, 35.  
 Nudimmud, god, 199, 25. No. 20, 10.  
*nugiganna*, epithet of Innini, 185, 2.  
*nûn apsi*, unclean fish, 195 n. 11.  
 Nunamirri, god, 190, 28; 146, 13; 180, 10:13:17.  
*nun-ûr*, epithet of Amurrû, 119, 3.  
 Nusiligga, daughter of Ninkasi, 144.  
 Nusku, god, 146, 7; 163, 13.

## P.

Pabilsag, god. Son and consort of Gula, 173 n. 3; 176, 5. A form of Tammuz.  
*pananumma*, formerly, 217, 25.  
 Panunnaki, goddess, consort of Marduk, 163, 9.  
*patāku*, fashion, break, 214, 4.  
*paturru*, a weapon, 200, 37.  
 Pleiades, 142.

## R.

*ratātu*, demolish, 219, 19.  
 Rimat<sup>ilat</sup>Ninsun, 208 n. 6; 219, 29.  
 Ruškišag, goddess, 132, 28.  
*RU-TIG*, an epithet, 141, 2.

## S.

*sa-bar*; *sa-sud-da*, liturgical note, 182, 31.  
*šabšiš*, cruelly, 215, 30.  
 Sagilla, temple, 158, 15. E-sagila, 160, 5; 166, 5; 166, 11.  
*šabātu*, be astounded, 216, 10. Arabic *saḥīta*.  
*šaiāḥatu*, desire, comfort, 216, 18.  
*šakāpu*, fell. I<sup>2</sup> *išsaku*, 215, 30.  
*šalātu*, enmity, 199, 27.  
 Šamaš, god, 197, 4:8; 198, 10:13; 199, 25:31.  
 Šamaš-šum-ukin, king. Incantations for, 193–200; 199, 23.  
 Samsuiluna, king, 151.  
*SAR-DI-DA*, a relic, 133, 37.  
 Serpent adversary, 183, 21; 148, 12.  
 Seven, sacred number. Seven gods, 196, 30.  
 Ship, in legend, 113, 2.  
 Silsirsir, a chapel.  
 Sin, god. Hymn to, No. 19.  
*sippu*, threshold, 219, 13:18.

*Sippar*, city, 158, 10; 160, 5; 166, 19.

*sirgidda*, long song, 140, 54.

Siriš, daughter of Ninkasi, 144.

Siriškaš, daughter of Ninkasi, 144.

Siriškašgig, daughter of Ninkasi, 144.

*sirsagga*, first melody, 117, 28; 139, 48.

ŠU-AN = *kat ili*, 194, 12. See also ŠU-<sup>a</sup>INNINI, 194, 12.

ŠU-NAM-ERIM-MA, 194, 13.

ŠU-NAM-LU-GAL-LU, 194, 13.

*subura*, earth, 175, 3.

*su-ud*, *sú-ud-ám*, epithet of goddess of Šuruppak, 177, 10 and note 4.

*šuhuru*, hair (?), 215, 23.

*sukkal-ziid*, title of Nebo, 163, 10.

Šulpae, god, No. 16 II 22.

Sumer, land, 113, 21; 114, 11; 136, 2.

*sumugan*, title of Girra, 177, 12 and note; 179, 3.

### T.

Tablet of fates, 132 n. 3.

Tammuz, ancient ruler, 208. Liturgy to, 191. Other references, 126; 208; 131, 20.

*tapāšu*, seize, capture, II<sup>2</sup> *uttappiš*, 215, 31.

*temēru*, cook, 196, 35.

Tigris, river, 183, 12.

Tummal, land, 190, 9; 191, 10.

### U.

*ud*, spirit, word, 150, 1:4; 158, 16; 159, 17:24.

*ul-al-tar*, 191 n. 6.

*ulinmu*, girdle cord, 195, 20.

Ulmaš, temple of Anunit, 158, 13; 166, 3.

Ur, city, 134, 21; 137, 6. Lamentation for, 150. Other references, No. 19, 4:7:8:16:28:Rev. 5; 151, 3.

Ur-azag, king of Isin (?), 140 n. 2.

Ur-Engur, king of Ur, 126 ff.

*urinu*, spear (?), 173, 3.

*ursaggal*, epithet for Ninurašā, 165, 11. For Enbilulu, 170, 5.

*ušumgal*, 117, 33.

### Z.

*zābu*, flow. *li-zu-bu*, 198, 16. Cf. *gām* = *za'ibu*, *miṭirtu*, words for canal, SAI. 691-3.

*zag-sal*, liturgical note, 103 f. No. 21 end.

*za-am*, 138, 34; 139, 38; 140, 56.

*zēnu*, be enraged, II<sup>1</sup> *uṣinu-inni*, 197, 6.

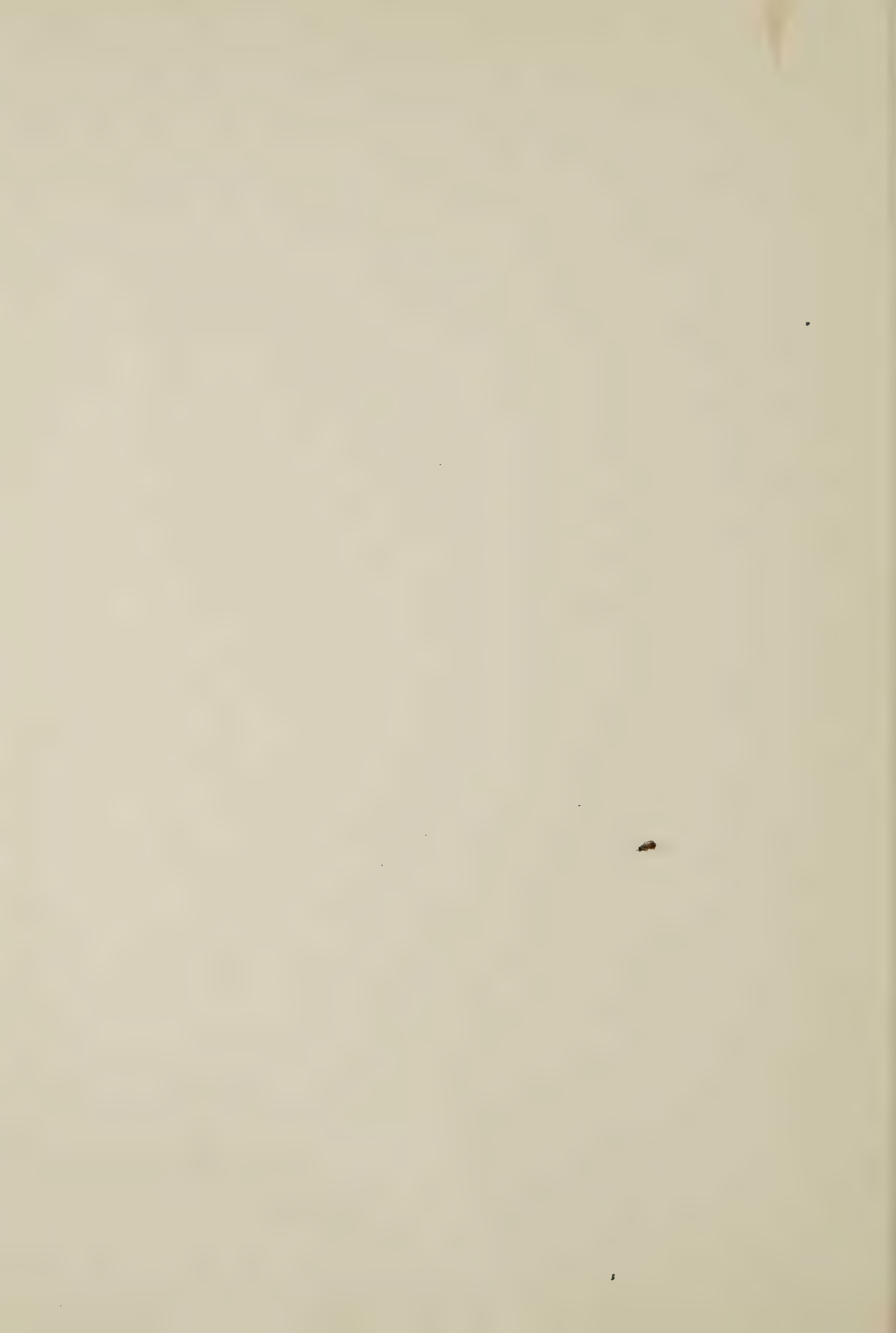
ZI-TAR-RU-DA = *nikis napišti*, 194 n. 6.

## DESCRIPTION OF TABLETS

NUMBER IN THIS VOLUME.	MUSEUM NUMBER.	DESCRIPTION.
1	7771	Dark brown unbaked tablet. Three columns. Lower edge slightly broken. Knobs at left upper and left lower corners to facilitate the holding of the tablet. H. 7 inches; W. $6\frac{1}{2}$ ; T. $1\frac{1}{2}$ . Second tablet of the Epic of Gilgamish.



AUTOGRAPH PLATES

























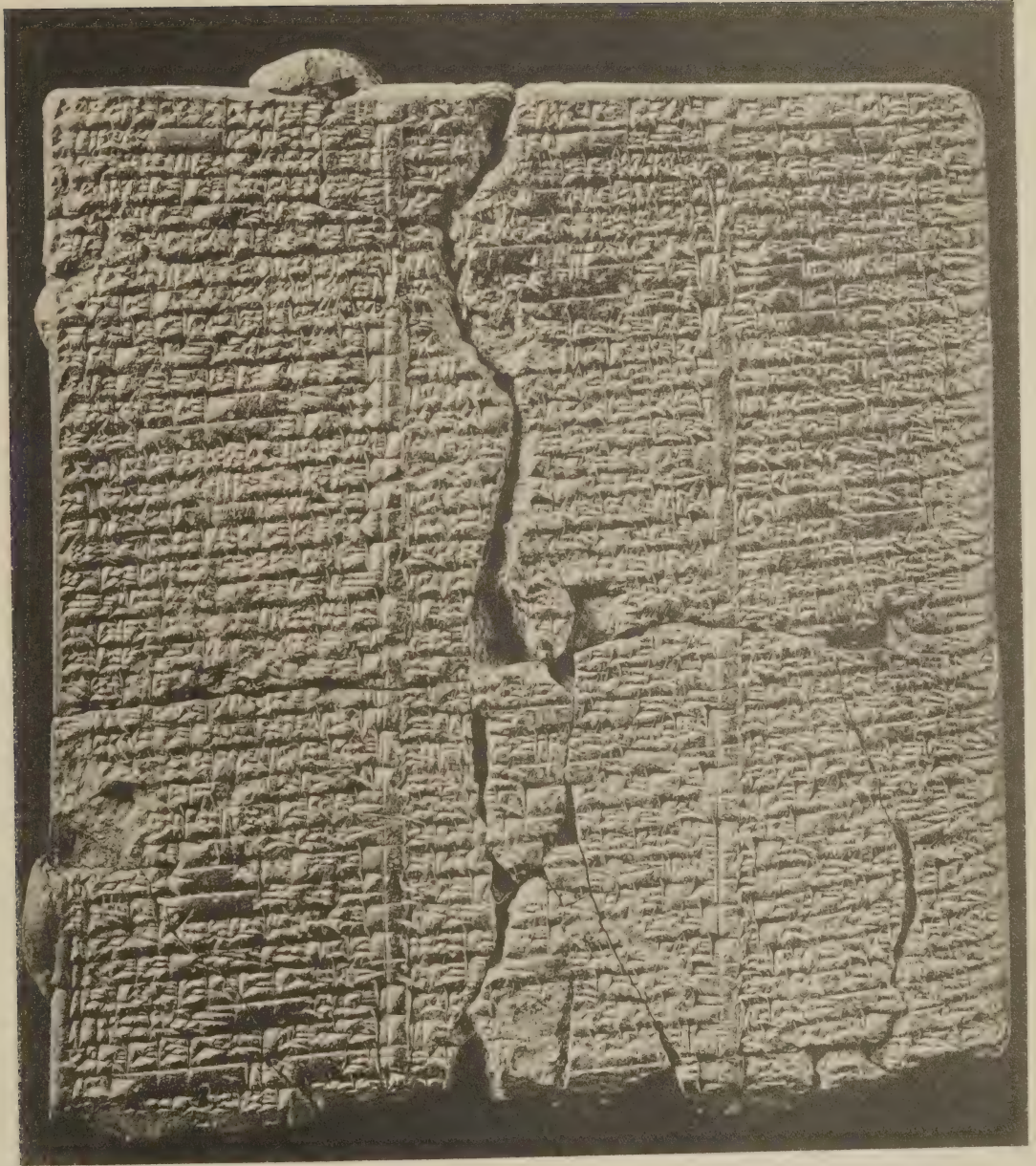


REVERSE

Col. 3

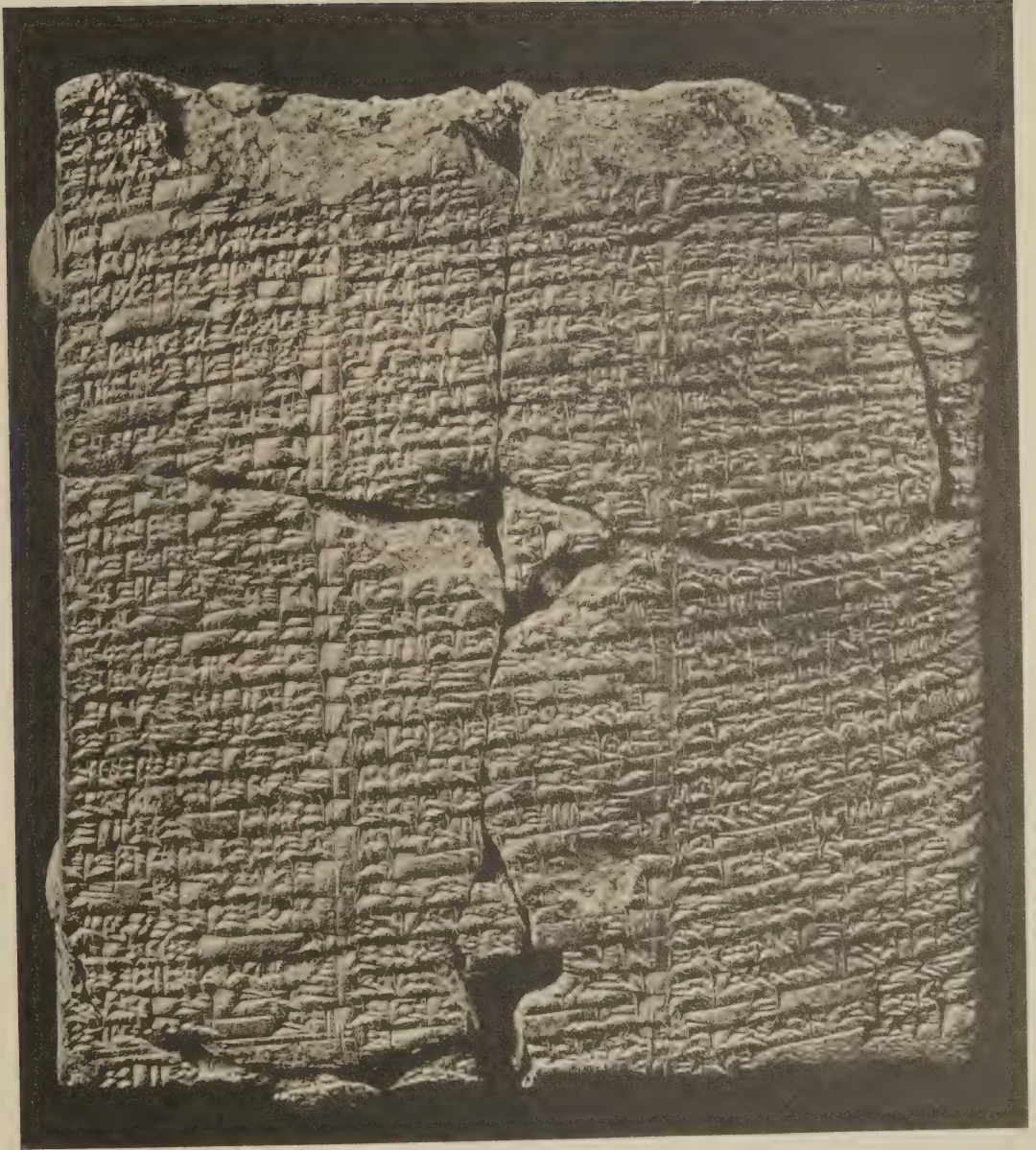
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TABLET OF THE GILGAMISH EPIC  
(OBVERSE)





TABLET OF THE GILGAMISH EPIC  
(REVERSE)











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